

# Joy Hanuman: A Swinging Tale of Justice, Conspiracy, and Vigilantism

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*Joy Hanuman*, directed by Himanshu Prasad Das and produced by Dhaneshwar Kalita, hit the screen on October 18. The screenplay and dialogues are penned by Shantanu Rowmuria, Adhiraj Kashyap, and Himanshu Prasad Das. The cast includes Siddharth Boro (Joy/Hanuman), Joy Kashyap (JK Da), Amrita Gogoi (Riya), Bibhuti Hazarika (Bikash Dutta), Geetawali Rajkumari (Chief Minister Padmini Goswami), Rajeev Goswami (Lakshminath Kalita), and Nabajyoti Nath (Jitu), with an ensemble supporting cast.

The film follows Joy, a strong-willed and athletic university student with a quick temper. Despite his protests, Joy is better known among his peers by the nickname “Hanuman,” thanks to a hostel “introduction session.” JK Da, a hostel senior, wastes no time turning Joy’s nickname into a call to arms, urging him to use his “Hanuman” fury against the corrupt system. When their friend Jitu is falsely accused of gang rape and later becomes a victim of a staged encounter, Joy and JK take it upon themselves to clear his name. Joy decides to become a vigilante, adopting the disguise of Hanuman to conceal his identity. Their investigation, which enlists the help of Riya, a news reporter, leads them to a complex web of corruption involving the gangster Bikash Dutta and high-ranking politicians. In the end, the truth comes to light as Bikash Dutta confesses before his death, proving Jitu’s innocence and bringing the corrupt politicians to justice.

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The film's strengths lie in its compelling narrative, sharp dialogues, intense action sequences, and excellent sound design. The pace is consistent throughout, further enhanced by Uddipta Kumar Bhattacharya's crisp editing. Chandra Kumar Das' cinematography also deserves special recognition, particularly for the stunning drone shots that added a cinematic edge. The cast delivers commendable performances overall. Siddharth Boro, in his debut, impresses with his portrayal of Joy, especially during the action sequences. The action sequences deliver plenty of thrills, with slow-motion shots heightening the intensity. As the antagonist, Khanikar (Bhaskar Tamuly) stands out, especially in the final showdown with Joy, which feels like a modern-day David vs. Goliath battle. And, I can also imagine Deadpool applauding the epic "superhero landing" scene of Hanu-man!

Veteran actors Bibhuti Hazarika, Rajeev Goswami, and Geetawali Rajkumari are able to engage the audience with their convincing performances. However, Joy Kashyap's overly puritan Assamese dialogue delivery slightly hampered the experience for me. Amrita Gogoi does a good job in her role as a news reporter. The standout performance, in my view, comes from Nabajyoti Nath during the heart-wrenching scene where his character Jitu meets a tragic end in a staged encounter. It was a heart-wrenching sequence that effectively portrayed the raw horror of the situation, with the expert use of lighting and color adding to its impact.

Beyond the action, Joy Hanuman also delivers important social messages. The film critiques the sensationalism of the media, portraying how issues are picked up for TRP ratings and then dropped as quickly as a bad date when something juicier comes along. It also touches on the critical issues of consent and moral policing. Oh, and don't miss the slogans on the walls throughout the film—those little slogans are Easter eggs that add layers to the plot if you're paying close attention. Also, marketing students, take note—there's a clever bit of embedded marketing in the film for Case tu Nagen and Bhogi. Talk about a masterclass in product placement!

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However, there are a few convenient coincidences that slightly undermine the film's otherwise compelling storyline. One notable instance is when Joy just happens to show up at the exact spot where Sub-Inspector Pathak (Ashim Krishna Baruah) decides to take an impromptu bathroom break—coincidence much? Similarly, the climactic moment of Joy and JK swooping in right on time to stop Bikash Dutta's staged encounter feels a bit too well-timed. The fact that they manage to keep pace with a police convoy, bring along a JCB crane, and reach a remote location so flawlessly—even with a location pin—raises some eyebrows. And while Bruce Wayne may have perfected his stealth in a monastery with the League of Assassins, Joy seems to have learned his disappearing acts at Gauhati University's RCC-2 hostel! "Super easy, barely an inconvenience."

Another unsettling possibility came to my mind at the end of the film. Could JK Da, the idealistic son of a wealthy father, have been manipulating Joy all along, grooming him to serve his own agenda? Think. After Joy's visit to the Baba—introduced to him by JK—he

starts embodying the persona of Hanuman, as the Baba convinces him that he is the reincarnation of the deity Hanuman. JK later reveals that the Baba is actually an old acquaintance of his and is an actor. Now this has happened before the heinous gang rape. This raises the possibility that JK might have planned to set the placebo effect in Joy's mind, to use him as a pawn in his crusade against the system. This suggests that Joy's transformation might not be entirely heroic, but the result of manipulation. Whoa, that took a dark turn!

In conclusion, Joy Hanuman offers a gripping story with strong performances and thought-provoking social commentary, although the film is not devoid of a few convenient coincidences. The film's blend of action, drama, and moral questions makes it a compelling watch, leaving the audience with much to ponder long after the credits roll. The movie concludes with the query: has the world discovered the real identities of Hanuman and his allies?

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